

*An* EXPLANATION *of*  
THE SACRED HARP  
PRINTED AND PUBLISHED BY  
B.F. WHITE AND E.J. KING IN 1844



Revisions made to this book by Committees appointed by the Southern Musical Convention in 1850, 1859, and 1869, and revisions of the same book by W. M. Cooper, of Dothan, Ala., and revisions by J. L. White of Atlanta, Ga. And also, a revision made in 1911, by a Revision Committee appointed by the United Sacred Harp Musical Association of Atlanta, Ga. Full reference to each of these books are made. The defects in W. M. Cooper and J. L. White revisions with errors in each of them, partly stated. The superiority of the original Sacred Harp prepared in 1911, over Cooper's and White's edition fully set forth and each of these revision of the Sacred Harp explained including copyrights and want of copyrights, and the reasons why this statement is made is clearly shown in the following statement by J. S. James, Chairman of the Revision Committee of the United Sacred Harp Musical Association.

Atlanta, Ga., August 9, 1920.

Quite a number of Sacred Harp Singers, and those representing Singing Conventions as well as other persons, who have written me from time to time, and many others have conferred with me personally, about preservation of the established church music of long standing, and for the further reason circular letters have been distributed in this and other states in relation to certain song books herein named, and for the information of those who desire to understand, about the music as it was originally composed, and published and known as Sacred Harp music, I am writing this explanation about the revision of the Sacred Harp claimed to have been made by W. M. Cooper, of Dothan, Ala., and revisions also put out by J. L. White, Atlanta, Ga.

First. I take this method to save so much time in answering the many letters and individual inquiries concerning these books.

Second. To give to those who desire to know some insight to these pretended revisions by W. M. Cooper and J. L. White, and to call attention to some of the facts about these books and their deficiency as music books.

Third. To state frankly, some of the reasons and purposes why the "Original Sacred Harp" was gotten out in 1911, through and by a committee appointed by the authority of the United Sacred Harp Musical Association, which meets in convention Friday, Saturday and Sunday, embracing the second Sunday in September in each year, in the Armory Auditorium, in Atlanta, Ga.

This being the largest musical convention or association that assembles in the Southern States, which seeks to keep alive, preserve and perpetuate the glorious old sacred songs and church music to the people of this country, and to state the facts as they exist touching the publication of the Original Sacred Harp of 1911, for this purpose as it was originally composed by the authors of this precious music and to show the superior arrangement of this book of 1911, to call attention to some of the valuable features it has, not to be found in other song books, and to state the facts about W. M. Cooper and his book, as well also to call attention to the revisions pretended to be made and claimed by J. L. White hereinafter mentioned.

As to W. M. Cooper's song book, we make a brief statement to-wit:

(a) W. M. Cooper pretended to make four revisions of what he called The Sacred Harp revised and published in 1869 by B. F. White and E. J. King, being the last edition by them, through different committees. See statement of revision for this same book in the Original Sacred Harp published in 1911.

(b) In 1850, page 263; 2nd, 1859, page 367; 3rd, 1869, page 430. This will show the revisions of the Sacred Harp from the time it was first published in 1844, up to 1869.

(c) Cooper's revisions are a mixture of tunes from what is known as dispersed harmony and modern harmony. The Sacred Harp by White and King and all revisions of it was composed in dispersed harmony and not in modern harmony

as erroneously claimed by some musicians, writers and composers. Each of the three revisions of the White and King books were made by a committee appointed by the Southern Musical Convention and are all composed and published in dispersed harmony, and belong to that class of music.

(d) Cooper displaced many of the original tunes and substituted in their places much inferior music, displacing many sacred songs and church music that had been published—a great deal of it for centuries, others for years.

(e) Cooper's claim of copyright was tested out in court and failed to appear to comply with the copyright laws to obtain a valid and legal copyright on his publication, on investigation, has and will disclose as it did in the case hereinafter named.

(f) Cooper's application for injunction in the United States court for the Northern District of Georgia, against J. S. James, for an alleged infringement on his copyright, which was instituted in said court by Cooper, was a complete failure, for the reason that his pretended copyright entered on each one of his books, was held by the court in that case, not to be valid enough to be infringed upon, and that the original Sacred Harp of 1911 and entered on the books was perfectly valid, it stood the vigorous attacks made by the able counsel who represented W.M. Cooper, he being represented by one of the strongest firms of lawyers in the State of Georgia. One of them an ex-judge of the Supreme court of this state.

In printing these books with copyright marked upon them in Cooper's lifetime, and the printing, publishing and distributing them now since his death, is a violation of the copyright law of the United States, if the decision in the above stated case is respected and a continuation of this may get its promoters into trouble. In the suit, Cooper brought against James in the United States court, above referred to, he failed in every particular in his suit. A large bill of costs, including witness' fees, was rendered in judgment against him in that court, which judgment is still pending and unpaid, and is a lien against him and his estate, books and plates under which they are published, he claiming them at the time as his own, when the judgment was rendered.

(g) The books of W. M. Cooper were called "The Sacred Harp" and he claimed to revise the book called Sacred Harp being the last revised White and King book in 1869.

(h) In all of his attempted editions, he made some glaring mistakes and blunders on the question of harmony and many discords appear therein on this account.

(i) Not only in mixing or attempting to mix old or dispersed harmony with new or modern harmony, in same tune or tunes, but in many other respects and also in arranging poetry words and the division of words musically speaking. It is in many instances, incorrect and words not suitable to the music in its present condition.

(j) This also occurred in a large number of tunes especially in the alto they

are quite noticeable in some of them, in other cases the alto has been taken from other books written in modern harmony and cannot be made to fit the tunes composed in dispersed or old harmony and in many instances when rendered as they are composed, give clear and distinct noticeable discords in the tune, others are almost entirely without harmony, either modern or dispersed.

(k) He has removed from the old books quite a number of old substantial tunes and substituted in their places, much less suitable and unworthy music. Some of them composed in modern harmony, and other mixed in modern and dispersed harmony, in many of the old church tunes are changed in such a way until one would hardly know it was the old tune, only leaving fragments of the original tune. Close inspection of Cooper's books will show many errors not mentioned above.

### **J. L. White's Pretended Revision.**

I have in my possession, several of Mr. White's circular letters, sent out by him in this and other states, in relation to the Sacred Harp. In some instances, they are more extensively circulated in other sections of the country than this. Partly on account of these circulars and for the further reason, he has made serious charges on many different occasions at singings attended by him, against and about the revision committee and myself, in regard to the revision of the "Original Sacred Harp," which was published in 1911. I make this reference to his and White's claimed revisions of the Sacred Harp of White and King of their last edition, published by them in 1869. I call attention to White's **"bosted (sic) revised books."**

1. His books as I understand it, do not correctly represent Sacred Harp music and does not follow the line of rules of the composers of that class of music called and understood to be Sacred Harp Music, which is suitable for religious worship in the churches, religious associations, and assemblies. The changes he made are no improvement in any of these tunes.

2. White claims to have revised as will hereinafter appear a revision of White and King's book in 1909, and we think it shows that it was a miserable failure. Any one who may examine the books will find quite a number of tunes changed from the front of the old book to the back part of it, as they were last published in 1869. A large number of tunes in the last part of the book are placed in the front and in place of many of them, White substituted a number of tunes of much less suitable church music and religious worship than those contained in the old tunes which he displaced. In other words, a great deal of the music he mixes and mingles in his pretended revision are far less desirable and valuable than those originals printed from 1844 up and including 1869. The way a portion of these books are arranged they can hardly be used in either churches, singing schools, conventions or other singings, without unnecessary confusion, especially so, if the Sacred Harp of 1869 is used at all. This is caused on account of the many changes in time and pages, and substituting other music entirely differently arranged as they appear in the old book. It creates such confusion if you use any other note book composed and published by B. F. White and E. J. King or any other book except the conglomerated mess of his claim of revisions, you get your singers disturbed and in trouble. The book of 1909, he divides it, commencing on

page 27 and extends to page 338. Then places in the middle of the book what he is pleased to call “musical notation and rudiments,” and not following any of the rules in publishing the four shape note-books connected with these rudiments is a second division of the book covering 217 pages. In the second part of the book is a lot of tunes placed and intermingled with the other tunes that are already named in the first part of the book, and yet they are put in the last part, being the same tunes. An examination will show there is no sort of system about the arrangement and it was left in confusion all the way through. Hundreds of tunes were removed from the book and the identity of the original Sacred Harp would have been lost and destroyed, but for what was done by the revision committee appointed by the United Sacred Harp Musical Convention to revise the Sacred Harp, which committee did revise and published the original Sacred Harp of 1911. This committee undertook to carry out the resolutions above named and were trying to save the Sacred Harp Music as nearly as possible in its original form. When his book of 1909 was presented to the public, the committee having had no opportunity whatever to examine or to judge of the pretended revision he was making, until it was published in 1909. He was to submit it all along, the music and its arrangements to this committee. He did not do this. It was then decided by the committee after they had a conference, and had consulted with sacred harp singers, and after a conference with White, informed him that there was a general dissatisfaction with his book and fully explained to him that it would be impossible for sacred harp singers to accept the book. It remained this way for sometime, White discovered at last, that his book was repudiated by sacred harp singers. The committee then suggested to White that the committee could not endorse this book and it would not be acceptable to sacred harp singers. A general complaint all over the country among sacred harp singers refusing to accept the book he had changed. He finally agreed with the committee after much persuasion that he would change the book, restore the tunes to their old places to correspond with the old book of 1869; to correct the errors in the old tunes and some other matters suggested by the committee. When his next revision came out he had changed the form of the book of 1909 and put back the old tunes he had removed, but left out of this revision, over the objection of the committee, a great lot of old standard tunes and substituted many other tunes in their places. The committee insisted that the book should be revised as provided in the resolutions of the United Sacred Harp Musical Association. He would not comply with the request of the committee. The committee then informed him that if he did not do it, in such a way to preserve the old music in its original style, and only make such corrections as would perpetuate this music and make it a first class song book, and restore the tunes that he had removed, that the committee would proceed to revise the book as had been directed should be done, and perpetuate this class of music in its original style, the committee proceeded to revise it as provided in the resolutions adopted by the above named musical association; He said it should stand just as he had prepared it.

So the committee went to work and did get out the book, which is now distributed, all over the country and speaks for itself, and the committee heartily commending it to the people who love this class of sacred music, as being superior to any song book of its kind ever published in this or any other country, and there was no selfish motives by the committee when they proceeded to get out this song book. It was the purpose and is now to preserve it and keep it from being destroyed.

1. To satisfy the demand of sacred harp singers, which number up into the thousands, and understood fully the United Sacred Harp Musical Association and what they were trying to do to preserve this music. After the committee had spent considerable money, White then undertook to forestall the work of this committee. He began work to get out another revision in 1911, but the committee paid no attention to it, they went ahead with their work. They had worried with it until they found he had delayed getting what the people demanded long enough.

2. He had made every promise in the world that he could make, to induce the committee to believe that he would get the book out as demanded, by sacred harp singers, and as specified in the resolutions on revision. He had kept none of his promises. He had tried to ignore the committee in every way possible, and the committee had but one aim and that was to get out a first class song book and preserve the music and to present it to the public as it was originally composed correcting errors, and words and notes adding altos and many other features that they believed would and did add great strength and found favoritism with the people who love this class of music.

## ARRANGEMENTS OF ORIGINAL SACRED HARP 1911.

1. A new exhaustive rudiments were prepared covering all the old rules in the Sacred Harp, and adding many features, making the rudiments easier to understand. In each of the tunes, it will be found the following, to-wit:

2. All of the old tunes in the body of the book from 27 to 477 are exactly as they are in the old book. At the top of the page, the name of the **tune** is given, following it, is the **letters** representing the **metre**, right under the **tune** is the **scripture on which the words** or hymns are based. On the left-hand corner is given the name of the composer of the hymns and the date when composed, following right after this, is the key on which the tune is founded, on the right-hand corner is the number of the page and following that is the name of the composer of the music and the date of same.

**More poetry was added to all the tunes of the same hymn**, especially in the church music, and this **poetry** was put **right under** the **lines** of the notes of each tune. At the bottom of the page (where it could be ascertained), a **brief history** is given of the **composers** of the **words**, of the **music**, and the **composer of the tunes**, a brief sketch of both of them. These histories give a clear insight of the composers of the tunes and music and words therein contained. On the blank places through the book, where there was no music and where no other tune or other thing occupies the pages or blanks, we substituted other tunes, but keeping the old tunes on the same **pages** and the same name as before stated. We would not miss it to say that we made **3,000 corrections of words**, position of words, and getting the notes on the right **lines** and **space**, and many other things too tedious to mention, of the old book and not change the **tunes** from the way they were originally published, and bringing them up to the **high standard** of the **old tunes** as they were originally published. After this revision by the Committee was well under way White seemed to become alarmed about the work he was doing. He rushed his revision which was published in 1911, he then removed a

lot of tunes which he had placed therein over objections of this committee and put in his books last revised, quite a number of tunes that he refused to place in the book as requested by the committee, but in his revision of 1911, he could not give up his attack on White and King's Sacred Harp of 1869. He left out old tunes and removed them, which are still published in his book of 1911. We quote the following tunes that he removed and the tunes that he substituted in their place, which is still that way in his last Revision 1911 and have so remained since 1911.

### **List of Music Removed and Other Tunes Substituted.**

#### **Tunes Removed:**

Page 38, Winter.  
Page 60, Portugal.  
Page 95, Funeral Hymn.  
Page 118, Stockwood.  
Page 177, Banquet of Mercy.  
Page 264, Duke Street.  
Page 265, Gravity.  
Page 273, Humble Relief.  
Page 312, Left Off Restoration.  
Page 317, Playel's Hymn.  
Page 317, Auburn.  
Page 328, Narrow Space.  
Page 389, St. Peters.  
Page 389, The Sky.  
Page 396, Hingham.  
Page 396, Newry.  
Page 433, Lindler.  
Page 471, Farewell.

#### **Tunes Put in Their Places:**

Page 38, New York Tune.  
Page 60, Nearer Home.  
Page 95, Rest.  
Page 118, Mt. Vernon, Enon.  
Page 177, Raymond.  
Page 264, Noah's Love.  
Page 265, Rockingham.  
Page 273, The Chosen.  
Page 317, I will Arise.  
Page 317, America.  
Page 328, There Is a Fountain.  
Page 389, Harman.  
Page 389, Hartel.  
Page 396, Amora.  
Page 396, Boxley.  
Page 433, Ceylon's Isle.  
Page 471, A Lovely Thought.

There was 327 altos added to the tunes in this revision of 1911 to tunes not before having altos which, are composed in dispersed harmony to suit the tunes and these altos greatly improve the tunes to which they have been added.

The revision committee appointed to prepare original Sacred Harp made an addition to it, which commenced on page 478 and extends to 550 in this edition. After it was published, they presented it to the people in the same style of the tunes as they appear in the book up to and including 477. This addition contains a lot of old standard tunes and being a part of the tunes which were once in the Sacred Harp and had been removed by previous revision. All of them are corrected and every objectionable feature removed and they were given new life and are now good tunes and fine music. They were **originally composed by men of ability as musicians**. In this edition, in order that this book should be what it is named and called, "Original Sacred Harp," they decided that it should contain **all of the music** that was ever in Sacred Harp of B.F. White and E.J. King, which had been removed by them and by committee appointed by the Southern Musical convention and after being remodeled and objections removed, and corrections made, they are now in line with first class music. There are quite a number of them and can be found in this edition with references made on each of the pages, containing these tunes, and where they were originally, on what pages before they were removed. In this edition there is, also, many valuable new tunes and all blend with the other sacred music suitable for the churches and other sacred music gatherings and are written and composed in dispersed harmony. This book was copyrighted in 1911, and its copyright has been tested in the court and sustained as legal and valid.

As before stated, Mr. White has issued many circulars in shape of letters and scattered them all over the country. I will not attempt to reply to them, only in one or two instances. I quote from a circular letter which has been sent broadcast over the country, and is addressed "Dear Sir and Brother:". You know the B. F. White's Sacred Harp published and written by my father, B. F. White, many, many years before you or I were born." "For your information, the old B.F. White Sacred Harp song book is the only, original, bona fide book of sacred songs, and any book on the market claiming to be a Sacred Harp, is a cheat and an infringement on my copyright, put out by unscrupulous men solely for the purpose of pecuniary gain." "Now, brother, won't you help me in my fight against these impostors and at the same time enjoy real music in your home and church?"

There are many other such statements, but may be in different language, but I only quote the above. He says in his circular his only object in writing these circulars and publishing these books as has been revised by him, is because his father had written and composed all of them, that he didn't care to make but a mere pittance for himself, and that he did it to keep alive the old Sacred music composed by his father and written by him and the hymns therein to perpetuate them. Not only has he written and published it, but he has said hundreds of things much more than above stated on various occasions. At a number of musical gatherings he has used these words, "The original revisions committee (referring to the committee appointed by the authority of the United Sacred Harp Musical Association), have violated my copyright and the copyright of B. F. White's book published in 1869 and have stolen and are trying to steal my right and property and are infringing on it. These and similar statements have been made until the



people demand that at least a partial explanation of the matter should be printed that the sacred harp singers may understand the true situation.

Besides what has already been stated, in the way of reply to the above insinuations, I beg to make these observations:

1. So far as any copyright or legal copyright ever had or owned by B. F. White, if he ever had one, it had long expired years before J. L. White ever made a revision of the book, to say nothing as to whether or not he ever had a valid copyright of the Book of 1869, we withhold our judgment, but I will say emphatically that he had no copyright nor did J. L. White have any copyright on any of his books or claimed revisions, that the publication of the original Sacred Harp of 1911 is not an infringement upon his book in any respect, and his assertion to the contrary is untrue and without foundation.

2. As to B. F. White having composed all the tunes and all the words and hymns in the Sacred Harp of 1869, is absolutely ridiculous to assert it, as J. L. White does in the above stated "quotations." It is such unwarranted fabrication it needs no further notice.

"a," B. F. White composed some of the tunes in The Sacred Harp of 1869, and from 1844 up to that time, but many of these tunes were printed and published over 100 years before B. F. White was born, and some of them longer than that and others were printed in song books under original shape as they appear in the original Sacred Harp, before B. F. White and E. J. King ever attempted to get out a book in 1844. So White, ignoring everybody else, even to E. J. King, about getting out of the Sacred Harp and all the tunes therein as well as the hymns, make the very erroneous statement in the face of history and hundreds of song books printed in this and other States, and with but little effort or a desire to find out the truth. He could be informed of it, if he desires to know it, if he does not know. With least effort he could find out.

3. We call attention to the fact that White is also in error if he thinks that nobody has ever published a Sacred Harp, except White and King. Sacred Harp music books, as now composed, are many. We call attention to a few of them and the authors and dates:

Western Sacred Harp, 1830, by Wakefield; Western Harp, 1831, by Mary Dana; Harp of David, 1842, by George Kingsley; American Harp, 1829, by Charles Sumner; The Sacred Harp, 1834. T. B. Mason; American Harp, 1827, N. C. Nochs; The Sacred Harp, 1834, by Heckle; Ohio Sacred Harp, 1834, T. B. Mason; Northern Harp, 1838, by Moore; Zion Harp, 1838, Getze; David's Harp, 1843, H. W. Day; Harp of Judah, 1842, Emerson; Hesperian Harp, 1837, William Houser; Southern and Northern Harp, date not known; Northern Harp, 1860, Mary Dana; New Harp, 1835, Filmore; Tassas Harp, 1843, Getze; Social Harp, by John G. McCurry, 1855; Zion Harp, Mary Dana; Golden Harp, Oliver Holden, 1819; Oziah's Harp, Western Harp, Temple Harp, Lowel Mason Harp, and many others, and nearly all of them called Sacred Harp. So it would appear that Mr. White is very careless about his statements quoted above, about the Sacred Harp. The Missouri Harmony, published in 1827 and 1837, and the Southern Harmony, printed in 1835 and after revised, and the Repository of

Music by Wyatt, in 1910, and many other song books, including the Knoxville Harmony, containing many of the old tunes in the Sacred Harp we would not miss it if we were to say over half of them written in the four shaped notes as they are written and composed in the Sacred Harp without any changes made in them. The fact is, there have been hundreds of books printed in practically the same form as the Sacred Harp.

People in America and in England were singing these songs, a great many of them, before B. F. White was born, and he was not the originator of but very few mentioned in the original Sacred Harp song books. He composed the songs he was given credit for in the original Sacred Harp of 1911.

B. F. White composed many of the tunes that are now used, but J. L. White is trying to assume everything to himself, so as to hide the truth. B. F. White was a great musician naturally and nobody wishes to deprive or keep from the public any valuable things he did as a music man while he lived, and an investigation will prove that the writer of this article has said, written and done more things to give B. F. White credit for what he did in the music line than any other man living in the entire country.

We suppose that J. L. White has forgotten his own record about trying to suppress and to keep the Sacred Harp music from being used in this section of the country. After his father died, some time after that, he commenced to teach in other books round notes, books and seven shapes notes and taught in them for years, abandoning his father's book as far as his teaching was concerned, and laid it aside, and when some other men twenty to twenty-five years ago, got together with some of White and King's old books and organized some singings, he went to them and said that this book was out of date, it wasn't printed and published under the rules of harmony and the music of the present age, and demanded that they lay it aside and put it back on the shelf where it belonged, that it was a back number and the music was out of date, and they could not use it. They informed him at once that his request would not be adhered to. They went ahead with it, and afterwards it began to be revived all over the country and not until years later that he joined in with Sacred Harp Singers. Sacred Harp, 1844 and its editions up to 1869, were not laid up on the shelf, but was again revived over his protest as herein stipulated and in, laying aside Sacred Harp and trying to kill it he failed; in place of killing the Sacred Harp his own little new Sacred Harp died, never to be resurrected again. It will remain so, but the friends of the Sacred Harp would not let it die, and it is very much alive now and we trust will be perpetuated to the generations to come and this short-sighted grumbler, if he will keep up his racket as he has done in applying the unfounded epithets that he has been circulating over the country against other people, it might reflect back on his own actions and doings and the things that he is trying to apply to others may come back with redoubled force upon himself.

On the question of Harmony and dispersed harmony, we quote from standard authorities on music, and give the shortest definition we can find, the following:

Harmony is said to be "The agreement or consonance of two or more united sounds, the art of combining sounds into chords and treating those chords

according to certain rules.” Dispersed harmony is harmony which the notes forming the various chords and separated from each other by wide intervals.” There are many definitions by music writers of these two classes of harmony, but it is unnecessary to quote others than the above.

White’s Appendix, called the fifth ellition to the Sacred Harp is, we think, objectionable:

1st. Because there is too much mixing of tunes and modern harmony and those composed in dispersed harmony. Quite a lot of the altos appear to be taken from other singing books written in same style and composed for round notes or modern harmony tunes. There are some old tunes in his book and a great many of them have been changed from the original style of writing dispersed harmony music. There are a great many changes made in these old tunes and the changes detract from the old style of writing the tunes. Further, on the line of the new Sacred Harp, by J. L. White, hereinafter named. In other words, we don’t consider the appendix made by Mr. White in keeping with the style of writing and composing the songs in the Sacred Harp up to 1869 and is a continuous departure from that style of music, in its composition as it is put forth in the above named appendix.

## 2nd. J. L. White’s New Sacred Harp:

If Mr. White was so in love with Sacred Harp music and about preserving it for future generations, why did he try to destroy it in 1879, by getting out what he called the “New Sacred Harp,” composed in seven shaped notes and a part of it composed of condensed or modern harmony and inserting tunes in that book suitable to this class of music, in trying to substitute this book for the Sacred Harp of 1869, he totally failed and his new Sacred Harp went dead. He quit the Sacred Harp, in 1869, and went all around teaching round notes and modern tune books and some of them composed in seven shaped notes. So far as he was concerned, the Sacred Harp was put out of use. He said it was out of date and could not be used any more as a song book, that it was improperly composed and written and was a back number

If he feels like denying this about compositions of the Sacred Harp, let him do so. We have the affidavits in our possession to prove it by a number of reliable people.

When we take into consideration his actings and doings, and his attempt to interfere on different occasions with the singing of the United Sacred Harp Musical Association in convention, and saying all manner of things about them or the promoters of it, and withdrawing him and his few followers from the convention, as he did do, and doing other things to obstruct the progress of Sacred Harp music, which could be mentioned, and will be if he desires to have a controversy over it. We are more than willing to leave it to the people to say who has been unscrupulous and who has been the **infringer on copyrights** and who is an impostor as he undertakes to impute to the largest number of sacred harp singers that is to be found in the entire country, who have kept alive this class of music over J.L. White’s protest.

We have refrained all along to paying any attention to his printing of circular letters and his statement which he knew to be false when he uttered them, until a demand has brought us up to make this presentation so that the people would understand his charges, his actings, his doings, and his motives.

In conclusion, we beg to state that we do not believe that it is the right thing to do to get disturbance and dispu(t)e and brawls about this glorious old music and some of it has stool for centuries and been used by the churches of this and other countries, yet we feel that further silence would be giving aid to errors, false statements, an imputations that are unfounded and need to be corrected.

Respectfully submitted,  
J.S. JAMES.